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JEYPORE ENAMELS.

AMONG all the examples of Indian enamelling, especially in gold, the works of the Jeypore artists are admitted to hold the first place. The South Kensington Museum contains a fine collection presented by the late Maharaja to the Prince of Wales.

Some beautiful specimens from Jeypore have been already illustrated in the JOURNAL OF INDIAN ART, accompanied by an admirable introduction from the pen of Surgeon-Major T. H. Hendley. These are only specimens of the large and valuable series of illustrations of Jeypore Enamels prepared by native artists under the superintendence of Colonel Jacob, which furnishes a complete conspectus of this exquisite art. The whole series will shortly be published as a separate monograph, which will portray the pure and exquisite colouring employed with harmonious taste by the enamellers.

The volume (in quarto imperial) will contain 26 illustrations, with descriptive letterpress. A limited number of copies will be issued to subscribers at £2 10s. per copy. Names of subscribers will be received by

W. GRIGGS,

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MOOLTAN POTTERY.

TO those who are familiar with the pottery made in India and who have any technical knowledge of the subject, it may appear that more has been said and written about it than it deserves. The art has never been held in high estimation by the people at large, nor is it certain, in spite of efforts made under European direction to utilise newly discovered materials, and the gradual softening of the prejudice against the use of pottery in daily life, that it will ever take a very high place among Indian arts. No country in the world has such a scanty share of the minerals essential to success in the ceramic art, and such as exist have been almost entirely neglected until they were taken in hand by English enterprise. Among these are the refractory and other clays found in association with coal at Raneegunge in Bengal, which are being worked by Messrs. Burn and Co., of Calcutta, and an inferior china stone in Madras which has been successfully experimented on by the Madras School of Art. No substances resembling the fine clays of Dorsetshire, Devonshire and Cornwall, are known to the Indian potter, whose only resource, with one or two unimportant exceptions, is the brick earth of the plains and rivers. Fuel, which is of equal importance with potting minerals, is scarce, and coal has never been used by the native artizan. As to social status, no craft, excepting perhaps that of the leather dresser, is held in lower esteem than the potters' trade in Hindustan, the Deccan and South India. The ordinances by which Hindu life are regulated, with which Muhammadans have an unavowed sympathy, are opposed to any use of pottery except for servile purposes. Vessels of earthenware, since they cannot be properly purified like those of metal, with earth and water, ought to be destroyed after having once been used to eat from. The ordinary potter is a man of low caste, one who keeps donkeys and rides on them, and, although no more outrageous libel on a useful and respectable character has ever been perpetrated, the donkey is in India an animal of ill repute. And yet with materials so elementary that they would be pronounced hopeless by the European workman—with brick earth of feeble tenacity for his *pate* or "body," with powdered mica, gum, goat's-dung, and tinfoil for colouring matters—the *Kumhar* produces wares which, though of little technical value as pottery and of small commercial importance, are often good in colour and form, and perfectly fitted for the purposes they are intended to serve.

Some confusion has arisen in works on Indian craftsmanship from a lack of discrimination between *Kumhar* just noticed—a Hindu menial belonging to the immemorial village system—and the *Kashigar* or maker of glazed earthenware, who is only to be found in the Punjab and in Sind, and within the last few years in the town of Bombay, and at Khurja in the North-west Provinces. The name of his trade is Persian, derived probably from Kashan, the earliest seat of the manufacture, and he is usually a Mussulman of good caste. In India the art has been until recently almost entirely architectural in its character, and devoted to the covering of the wall surfaces of mosques and tombs with enamelled plaques and tiles. Persia may originally have borrowed the fashion from Tartar or Chinese sources, but there seems little doubt, notwithstanding some vague traditions as to its importation direct from China, that it was introduced into India by Mussulman invasion, and not by means of the friendly intercourse which there seems reason to believe subsisted at various times with Tibet and the further East. The colours used when the craft was at its best, included a fine golden yellow, a rich orange, brown, a purple, a good green, and blues of various shades. The designs were Persian in style, and many tiles went to form a composition in some of the more important works. None of the metallic lustres, however, which are to be seen in some Persian work, are found in any Indian tiles so far as the writer is aware. Good examples are on the tomb of Asof Khan at Shahdera, near Lahore, and on the mosques and tombs near Delhi. It should be remembered, however, that this is essentially a tile or veneer decoration and not an

inlaid mosaic of coloured pottery, in which each leaf and detail is a separate piece, as in the buildings of Lahore of a period not far removed.

This treatment, including various colours and a peculiarly Persian manner of flower and leaf drawing, does not, however, seem to have been naturalised at Mooltan, where on the older mosques and buildings, geometric patterns painted in blue on a white ground prevail. A lighter blue of a greenish or turquoise tint is also seen, and these colours, till within the last three or four years, have been all that the Mooltani *Kashigars* are capable of. This ancient city is the centre of an indigo cultivation of some importance. Dark blue and dingy white are the leading colours in the local costume; the cotton-pile carpets made here are in the same colours, and there is a considerable trade in enamelled silver ornaments, in which dark and light blue are the leading tinctures. Blue and white, it may be noted incidentally, are now adopted as the colours of the Punjab, the shield of which bears on a blue field five wavy silver barrulets with the appropriate motto: *Crescat e fluviis*. No sentimental considerations however actuated the Mooltan potters in their choice of colours, which are simply those easiest to make. There is a half secret and precarious trade in cobalt for dark blue, and oxide of copper properly treated furnishes the turquoise tint. As to the actual appearance and surroundings of the pottery at Mooltan, Mr. F. Boyle, in his book, *Legends of my Bungalow* (Chapman and Hall, 1882), has sketched them with a freshness and vivacity which a mere resident in the Punjab, to whom such things are matters of every-day habit, cannot hope to rival, and which may excuse a touch of exaggeration or misconception. Mr. Boyle writes :—

"The Parsee knew all about earthenware: my belief is that he knew all about everything, from the authorship of the book of Job to the proper use of the Trevelyan gambit. They are awfully clever, those Parsees. The storekeeper entrusted to me his only son, a pretty boy, clad in silken raiment and a gold-embroidered cap, who spoke English like an odd volume of Macaulay's essays. This child mounted one of my horses, and conveyed me to the "pot-bank," as we say in Staffordshire. Beneath an avenue of peepuls we passed along the high city walls. Very grand they are still, these memorials of Sikh rule, great barriers which leave naught visible betwist the earth and sky excepting domes and minarets that pierce the canopy of blue. Archways and gateways break the line here and there. Through the open portal, as in a frame, one sees the dusky, narrow streets cleft by sudden torrents of a light that glows and dazzles. In sunshine and shade the many-coloured throng streams ceaselessly. Under the trees upon our right, graceful girls, most ungracefully trowsered, weave and wind and roll their silk on sticks. I do not at all understand the operation, but it is pretty to observe. The soft and flimsy skeins, red, yellow or purple, are stretched in foot-wide ribands, as it were, from peg to peg for a dozen yards. They glint in specks of sunshine, and the girls pass to and fro, parting them with staffs, and shyly glancing at the strangers as they move. My little Parsee could have explained it all, no doubt, but I did not ask. What on earth does it matter? Here is a pretty scene, a glow of light and colour, shapely young creatures moving under green leaves; what need to inquire more closely? Be satisfied! Admire and thank God for a glimpse of beauty. Lowest of all instincts is the mechanical; was it in mere caprice that the Greeks drew Hephaistos as ugliest and most stupid of the gods?

"We reached our destination on an edge of waste land, riven with such pits and deep sunk ways, bristling with such mounds and broken walls, as Miss Meteyard describes in her sketch of an early English "pot-bank." I saw rows and rows of lovely vases, tiles, basins, objects of every shape, set out to dry. One marvelled at their delicacy of form. It is in this point that the Indian artist generally fails. His sense of colour lies beyond our rivalry, but in shape he falls below the Chinaman. Anything complicated and incorrect he loves, and he thinks himself to have attained the utmost perfection when he has violated every Grecian rule of taste. It is not so with all, however. Muhammad Hussein, to whom the Parsee recommended me, is an exception. His sense of form is as true as his feeling for colour, and that he has gathered unconsciously from the sky, the trees, the weather-stained battlements, the girls at their silk, and all the panorama of bright life about his door. If he consults a glass, as I doubt not he does, the artist may occasionally find a *motif* in the contemplation of his own perfect face and admirable costume.

"I remember writing of the man that same night I met him. His beauty, to a painter's eye, absorbed me even to forgetfulness of the charming things around. I do not write of an imaginary character. Muhammad Hussein is producing pots and pans at this moment, and he is perfectly well known. A Persian by birth, he has carried into exile processes not forgotten, but neglected by the Indian potters, and the success of his productions is raising the whole tone of art at Mooltan. If you, reader, wish to possess a specimen of earthenware that shall light your room with a blaze of tint, rejoice the eye with a form classic, but unconventional, and a decoration finished, smooth and new, he will supply it at a price which you, in your astonishment, will call ridiculous.

"The mantel-piece—that of which I write, for I have another more ambitious, but, perhaps, less striking—may be described in the utmost brevity. Bunches of flowers, white or sky-blue in colour, lie on an indigo field. Between the plaques are inserted writings in the Persian character."

The mysterious operation performed by the graceful girls who shyly glanced at the tourist, was warping silk in readiness for the loom, which, with either cotton or woollen yarn, is one of the commonest sights to be seen on the outskirts of Indian towns. Indeed, until within a comparatively recent period it might have been seen in Ireland in places where the warping machine was not used, and where hand-loom weaving was practised. It is quite true that Muhammad Azim—*not* Hussein—is a singularly handsome man, but it is not certain that he is a Persian "exile," though he claims Persian descent; and it is as doubtful whether his prices can now be called ridiculous, as that he works in a blaze of tints. In reality, nothing could be more sober than a scheme of colour composed of white and dark and light blue.

The illustrations given may convey an idea of the leading characteristics of the style practised by Muhammad Azim and his family, which includes several persons. The ware is a stout *faïence* of reddish clay, much better than that of the Gangetic plain, covered with an enamel of remarkably good texture. "Biscuit" and "glost" firings are done at one operation—*i.e.*, the article is made in clay, sun-dried, covered with an *ashtar* or white *engobe*, painted and dipped in glaze before being burnt at all, and one firing completes the process, except in the case of green or yellow, which are said to require the preliminary biscuit fire commonly given in Europe. These colours, however, are seldom attempted, and have never been satisfactorily produced at Mooltan. The European demand has developed a trade in flower-pots, large patterns for decorative purposes, and many varieties of vessels which may be classed under the comprehensive word—vase. A word may be said in explanation, if not exactly in defence of the incongruous forms produced in India in response to the demand for "vases." In native life the *huqa* or water-pipe, the *guláb-pash* or rose-water sprinkler, the *surahi* or water goglet, with a few water vessels, and occasionally the *mokhabba*, a vessel in shape like the round covered dish of Staffordshire dinner services, are all the forms called for, and neither the Potter in India nor his ancestors in Persia ever conceived the idea of making an object without a definite purpose—an ornamental vase to stand on a shelf and hold nothing. When asked for such a thing he does his best, and has been denounced for making forms that are not distinctly oriental. A truth which those who have learned the art of throwing on the wheel will acknowledge, is that in any attempt to produce a variety of forms by this means most of the elementary shapes known to potters all the world over will result, such as Grecian urns or *amphoræ*, English water ewers, Anglo-Saxon or Peruvian burial urns, &c. When the Indian potter is "let loose," so to speak, to follow the fantasies suggested by the whirling clay under his fingers, he also makes shapes which may be called Greek or Roman or what not, but they come as naturally to him as they would to a Staffordshire thrower asked to produce a *variety* of forms.

The method of decoration followed at Mooltan demands a few words. The vase (No. 1) and the platters (Nos. 2 and 3) are not unfavourable examples of conventional plant drawing, which has an air of having been studied from nature, according to the scientific methods formerly taught in English schools of design. It is hoped that in a future number of this publication, Mr. B. H. Baden-Powell, C.I.E., will be able to give the result of studies that he has made as to the botanical and poetical aspects of the conventional floral design which forms such an important part in Oriental decoration. That the structure of plants and their poetical symbolism have been studied by Indian artists is incontestable, but it is seldom that any direct reference to nature, or sentimental allusion are obvious to Western eyes. The patterns of the tiles, Nos. 4 to 10, are fairly representative of the ornament now wrought at Mooltan. It is one of the conditions of the material that the lines should be struck at once without hesitation or correction, a condition which *per se* is conducive to a sound decorative treatment. Like more modern work, many of the patterns, as the tall *guldasta* (No. 7), are somewhat over-done with detail, and the leading lines are lost. Tombs are frequently decorated with tiles. A copy of an old example made in Mooltan, through the instrumentality of Colonel Millet, was sent by the writer to the Paris Exhibition of 1878, and afterwards presented to the Ceramic Museum of Sevres. The illustration, No. 11, is intended to form part of such a tomb. The inscription is in Arabic, and may be roughly rendered: "Every one must die; you will reap what you have sown"—a pitiless and veracious sentence, utterly unlike the flattering and hopeful words usually inscribed on European tombs.

J. L. KIPLING.

THE DICTIONARY OF ISLAM.

UNDER this title has just appeared an attempt to place before the English speaking people of the world a systematic exposition of the doctrines of the Muslim Faith.

That there is room for such a work, conceived in an absolutely impartial spirit, none can doubt. The Author, the well known Missionary of Peshawur, the Reverend T. P. Hughes, has succeeded in compiling in a well arranged and convenient form a concise account of the doctrines, rites, ceremonies and customs, together with the technical and theological terms of the Muhammadan religion. Even to those whose experience has made them partially acquainted with the form with which the great faith, professed by forty millions of our fellow subjects, has stamped their habits of thought and life, this work will be an acceptable guide. It is in the truest sense of the word a Cyclopædia, and from its pages, no topic, no term, the elucidation of which may, from time to time, be a desideratum to the student, the traveller, or the official, will be found omitted; and we venture to say that few will be able to complain either of the in-sufficiency or inaccuracy of the information given.

It is hardly needful to say that in such a work it behoves, above all things, that the subject shall be handled in no controversial spirit. Students of comparative religion who regard all forms of human belief with a spirit at once critical and reverential, will, perhaps, hardly be able absolutely to confirm the claim of the author not to have intended "a con-

troversial attack on the religious system" when they read the concluding remarks of the article on Muhammad. But the opinions there restated from the well known previous work of the author—" Notes on Muhammadanism"—could hardly have been put otherwise, under the conditions which belong to the experience of twenty years mission work; and the eclectic arrangement of the opinions of Thomas Carlyle, Sir W. Muir, and Mr. Bosworth Smith, which, with others, will be found as a summing up at the end of the article, fully establish the earnest desire of Mr. Hughes to set before the reader every view of the great founder of Islam. We need not apologise to the readers of this journal for bringing before their notice this valuable work. No one can thoroughly comprehend the distinctive features of Muhammadan art or architecture without being acquainted with the leading principles, at least, of Muhammadan faith and worship. This is indeed no truism to many but, unfortunately, not to all, and may many who seek, not only to admire but to comprehend the architecture, the plastic or textile arts which distinguish the followers of the prophet, will find profit and advantage in asking questions of this work, and comparing the replies with the forms which will be then elucidated to them.

There are two articles which deserve more especial attention. One is headed " Writing " and is from the pen of Dr. Steingass, whose Arabic Dictionaries are well known to Arabic students. In this the origin and development of the graphical elements by means of which Arabic etymologically, perhaps the richest language in existence, was originally written, are clearly and concisely set forth and illustrated by specimens of the various characters distinguished as Cufic Manuscript, the Cufic Monumental, Maghrib Manuscript, Good Maghrib, Superior Maghrib, Nashkhi, Sulus, Jari and Duvani, and Ta'liq. These are taken from Bresnier's *Cours de langue Arabe*. The growth of the art of Calligraphy, as well as the employment of diacritic signs was rooted in the need for multiplying and duly interpreting the Koran, or to adopt the correct name Qu'ran. And we could have wished that the artistic developments were treated as fully as the grammatical and orthographical. But this would have been beyond the scope both of the text and the illustrations, numerous as they are. Another article which will be read with interest, at least, in the Punjab, is an elaborate and well reasoned argument by Mr. Pincott on " Sikhism." In reviewing the doctrines and history of the Sikhs, the author's object may be summed up in his own comment on the traditional account of the death of Nanak in the *Janam-Sakhi*. The mixture of Hinduism and Muhammadanism is evident in this tradition. It is obviously intended to summarise the life of Nanak, the object of his teaching. The great triumph was the establishment of a common basis of religious truth for both Muhammadan and Hindu; and this he is shewn to have accomplished with such dexterity that at his death no one could say whether he was more inclined to Hinduism or Muhammadanism. Mr. Pincott is inclined to regard, at least, the system founded by Nanak as in its inception the religion of a Muhammadan sect. In this he differs *toto cœlo* from Dr. Trumpp. Mr. Pincott fully admits, and works out the superficial narrowing of the religion of Nanak under the influence of the Hinduism, until it became a bitter enemy of Islam. His arguments are well worth careful reading, if they are not convincing to all, and the facts he adduces will be new to most students.

* "A Dictionary of Islam," by Thomas Patrick Hughes, B.D. London: W. H. Allen & Co., 1885.

NOTE.

The first number of the Asiatic Quarterly Review will be published before Christmas, by Mr. Fisher Unwin, Paternoster Square. It will contain an appropriate article on " The Christmas Tree," from the facile pen of Sir George Birdwood. In this article the decoration most commonly associated with our Yule Tide is carried back to its original source " the tree of life " of primitive mankind. Colonel Yule contributes a most interesting article on peculiar Anglo-Indian terms in anticipation of his glossary. The career of Lord Strathnairn is described at length by his old aide-de-camp and military secretary, Sir Owen Burne; while the political papers are " The Restitution of Gwalior Fort " by Sir Lepel Griffin, who negotiated the transfer, and "China and Burmah" by Professor Douglas, in which the question of the political relations between the two states will be considered from the Chinese point of view. At the present juncture this will be of great interest, as hitherto we have only been made acquainted with the Burmese statements. Besides these is the " Chinese Brave" by Shway Yoe. Other papers of interest are the editor's " Early English Enterprise in the Far East," Colonel Malleson's " Childhood of Akbar," and Prof. Vambery's " Turks in Persia and the Caucasus." The review is edited by Mr. Demetrius Boulger, the well known author of the " History of China," and a recognised authority on the Central Asian Question. We not only wish but predict an ample success for our new contemporary.

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THE ART INDUSTRIES OF BENGAL.

SECTION I.—FINE ARTS.

CLASS 1.—PAINTINGS AND DRAWINGS.

PORTRAIT PAINTING.—Some of the passed students of the Calcutta School of Art obtain their living by portrait painting, but none of them have attained any very high skill. The usual charges are Rs. 100 to Rs. 500 for a life-size portrait.

PAINTINGS OF CLASSICAL SUBJECTS.—There are two classes of mythological paintings, characterized by superior and inferior work. The ancient style of paintings of the former class was curious and Indian in execution. The art still exists at Jaypur in Rajputana, but in Bengal it has given place to the cheap lithographic prints turned out by the Art Studio of Calcutta. The Art Studio is an association formed by a number of passed students of the Government School of Art, who have united their skill and labour for their common benefit. The subjects being generally taken from Hindu mythology are interesting ; but the style is European. Until recently the studio was prospering, but copies of its drawings printed in England are now selling in the market at one-tenth their original price. This has caused much loss to the studio, which cannot compete with the chromo-lithographs imported from England.

The inferior class of pictures is done by the painter caste, the *Patuás,* and is sold by thousands at places of pilgrimage, like Kalighat and Tarakeswar, and at local fairs, at prices ranging from one pice to one anna each.

Higher skill is shown in the pictures of Jagannath sold at Puri. These are strictly Indian, and the industry is very old The ground is not of paper as in other inferior paintings, but of cloth, to which a plaster of cow-dung is first applied to impart stiffness.

IVORY PAINTING.—Properly speaking, ivory painting is not a Bengal industry. Its home is Dehli, from which place two or three men have come to Calcutta.

CLASS 2.—ENGRAVINGS AND LITHOGRAPHS.

WOOD ENGRAVING.—A few years ago the small demand which existed for this work was confined to pictures of gods and goddesses shown in the almanacks, and the work was ill done. The agitation about the revision of the Criminal Procedure Code, however, proved a boon to this industry, for it increased the circulation of cheap vernacular newspapers from hundreds to thousands, and created a keen competition among the several leading papers. This has led to the introduction of portraits in them, as a means of attracting subscribers. Woodcuts are now also given in dictionaries and scientific books. The better class of work is generally executed by students of the School of Art, and it is rapidly developing into a lucrative industry. The wood used is mostly English boxwood. The Punjab boxwood *(Buxus sempervirens,* vern., *chikri)* has also been used and found suitable for ordinary blocks such as newspapers require. *Gámbhár* or the wood of *Gmelina arborea* is used for inferior engravings, and tamarind wood for such rough work as the blocks of floral designs used at Kasim Sahib's silk factory to print handkerchiefs exported to Burma.

LITHOGRAPHS.—A few lithographic presses exist at Calcutta, but none deserve any special notice, except that attached to the Art Studio already mentioned, which issues both pictures and maps, and those belonging to Government Offices.

CLASS 3.—PHOTOGRAPHS.

PHOTOGRAPHS.—Photography, in its higher branches, is entirely in the hands of the two or three European firms at Calcutta. One or two native firms can turn out fairly good work, but the industry is still undeveloped.

CLASS 4.—SCULPTURES.

SCULPTURES.—Sculpture has almost died out in Bengal. The temples of Orissa and the ruins in Chutia Nagpur and elsewhere, prove that in ancient times it was a flourishing industry. Images of gods and goddesses, desecrated by Kalapahar, lie scattered at Jajpur and other places in Orissa, and the temples are adorned with images sculptured out of red sandstone. Formerly the sculptors of Dainhat, a town in Burdwan, annually turned out a large number of images of Krishna and the Sivaite symbols, but the trade has declined. The Hindu caste engaged in sculpturing is called *Bhaskar.*

At Gaya, stone figures of gods and animals are made, some of which were sent to the Calcutta Exhibition.

SECTION II.—DECORATIVE ART.

CLASS 1.—DESIGNS FOR MANUFACTURES.

MOULDS.—Under this branch of industry may be classed the moulds made of earth used by braziers for casting the vessels of brass and copper used for household purposes all over the country. The vessels are common-place and inartistic.

CLASS 2.—MODELS IN CLAY, WAX, &c.

CLAY MODELS.—The Krishnagar clay figures have acquired great celebrity. Their manufacture, which had its origin in the making of idols, was gradually extended to the representation of native social life and of mythological scenes. The manufacture of toys and miniature figures is a natural development from this stage of the industry. The establishment of modelling as a trade at Krishnagar is said to be largely owing to the encouragement given to it by Dr. Archer. Two families at Krishnagar are able to turn out good work, and four other families have taken up the manufacture, but their productions are less successful.

Clay models of an inferior description are made at Hatwa and Datan in Saran, at Muzaffarpur, Dacca, Burdwan, and elsewhere.

Ordinary clay toys, generally small coloured images of gods and goddesses, are made by the potter *(kumhar)* caste for sale at local fairs.

Kumhars also make the life-size images of gods worshipped all over Bengal at different seasons of the year. Considerable ingenuity is displayed in the manufacture of these idols, which are adorned with tinsel ornaments. The idols are worshipped for one or more days, according to the rule laid down in the sacred books, and are thrown into the water.

LAC AND WOOD MODELS AND TOYS.—Toys and small models, like those of clay, are made of lac at Ilambazar in Birbhum, and of wood at Patna, Sasseram and Darbhanga, considerable skill being displayed in the manufacture.

CLASS 3.—DECORATIVE PAINTING AS APPLIED TO ARCHITECTURE.

ARCHITECTURAL PAINTINGS.—Architectural paintings are executed by common masons *(râj mistris)* in halls, called *Dálâns,* where religious festivals are held. They generally consist of the conventional lotus and geometrical designs, though Sometimes figures of birds and other animals and soldiers are introduced. Formerly these paintings were executed on the mud walls of thatched buildings, called *chandi-mandas,* which probably represent the only indigenous architectural work of Bengal Proper, for masonry work was very scarce in the country in the last century. The Krishnagar Palace was constructed by a Mussulman mason, and the paintings of geometrical figures in it are strictly Muhammadan.

CLASS 4.—DECORATIVE PAINTINGS AS APPLIED TO ARTICLES OF DOMESTIC USE.

PAINTINGS ON HOUSEHOLD UTENSILS.—These paintings are commonly done on earthen utensils, and are of two kinds. In one class of earthen-ware, called *sakher-hânri,* the outside surface is decorated with ordinary paints of different colours after the vessel has been burnt; while in the other the vessels are painted with a certain kind of earth, called *bal-mâti,* before they are burnt. The painting is extremely primitive in its character.

CLASS 5.—DECORATIVE CARVING.

CARVED DOORS, &c.—In Bengal wood-carving has passed its primitive stage. Carved doors are found here and there in old houses, but are very rare. In Gaya there are one or two remarkable pieces of wood-carving on the fronts and balconies of houses; also in Maldah in similar positions. Attempts are being made to resuscitate this work and to show specimens of it at the London Exhibition. In Monghyr, Ambler and Co. are introducing slate carving.

CLASS 6.—OTHER WORKS OF DECORATIVE ART NOT SPECIFIED.

CHANDI-MANDAS.—*Chandi-manda* (literally the house of *Chandi,* the goddess of energy) is the name applied to thatched halls such as were attached to the house of every well-to-do native of Bengal half a century ago, when masonry buildings were rare. These halls are used for the worship of idols and other ceremonials, and as sitting places. In the houses of the rich large amounts of money were often lavished in the construction of the *chandi-manda.* The bamboo was cut and smoothed with an incredible amount of diligence, and beams made of palmyra wood were prepared with equal care. Talc was first laid on the whole roof, over it was spread a layer of the plumage of the so-called Indian jay *(Coracias Indica,* vern., *nilkantha),* and finally the thatch was put on. It is said that at festivals the best edifices of this kind were covered with cloth to prevent the attention of the worshippers from being distracted. Since the introduction of masonry work in the country, the construction of the best description of *chandi-mandas* has fallen into disuse, and in a very short time will be altogether a thing of the past. Two good specimens are still known to exist, one at Ula in the Nadiya District, the other at Atpur in Hugli.

ORNAMENTAL BRICKS.—Remarkably good bricks, moulded on the face with figures, groups, patterns, &c., used to be made in parts of Bengal. A very good example of a building decorated in this way is the Kantanagar Temple near Dinajpur. The mouldings are deep, clean and quaint; in the figures a good deal of life is shown; and some of the patterns are very beautiful. In Chandernagore also is a temple decorated in this way. The designs and moulding are very inferior.

SECTION III.—MUSICAL INSTRUMENTS.

CLASS 1.—WIND INSTRUMENTS.

FLUTE.—Two kinds of wind instruments are generally used in Bengal, the *bansi* and *sanai.* The *bansi* is an ordinary rude bamboo flute, made in many places. The *sanai,* without which the ordinary musical concert of the country, so much in demand at religious festivals and auspicious ceremonies, is incomplete, is made of brass. Professional musicians generally belong to the shoemaker *(Muchi)* caste. The conch shell may also be mentioned as a wind instrument. It is blown during the worship of gods to summon them from heaven to partake of the offerings. Conch shells are prepared at Calcutta and Dacca.

CLASS 2.—STRINGED INSTRUMENTS.

SETAR, &c.—Of stringed instruments the most common are the *setar* (Pers. *Sih-tar*—three strings) and its modifications, played with a steel plectrum; the *tamburá, ektárá, muchangá* and *gopi-jantra,* played with the tips of the fingers; the *sarangi* and *usrár,* played with the bow; and the *anand-lahari,* played with a wooden plectrum. A violin, called *Behálá,* has been long known. These instruments are manufactured chiefly in Calcutta, Dacca and Bishnupur in Bankura. The last place was formerly celebrated for the encouragement which its Rajas gave to the practice of music.

CLASS 3.—INSTRUMENTS OF PERCUSSION.

DHAK, DHOL, &c.—The *dhák* and *dhol* are respectively large and small drums which are played at festivals. The *bānya,* the *dholak* and the *mridanga* are used to keep time in singing. These are made in almost all big towns.

The other musical instruments in general use are the *mandírá,* the *karatál,* and the *kánsi.* The first two are brass cymbals, and the last is a brass plate.

SECTION IV.—JEWELRY.

CLASS 1.—GOLD AND SILVERSMITHS' WORK, INCLUDING SETTING OF PRECIOUS STONES, &c., IN FILIGRAIN.

GOLD AND SILVER JEWELRY.—The increased demand for Bengal jewelry is an index of the growing prosperity of the country. Old men relate how in former days the ladies of ordinary households considered themselves fortunate if well supplied with silver ornaments, and women of many well-to-do families were content with ornaments of bell-metal, glass, shell or lac. At the present day all jewels worn by the upper classes are of gold except the anklet, for which religion forbids the use of this metal, it being the emblem of the goddess of wealth. The number of different ornaments and their patterns have also vastly increased: every limb being decorated with one or more. The gold and silversmiths' trade is therefore in a highly flourishing condition, and every big village possesses one or more families to supply the local want. A large amount of jewelry is made in Calcutta, but good work is also turned out at Chandernagore, Dinajpur, and in the Rajshahi District.

FILIGREE WORK.—Cuttack and Dacca are celebrated for their filigree work, which is employed for hair-pins, bangles, brooches, &c., and is made of silver wire very finely drawn and arranged with great delicacy.

SETTING OF PRECIOUS STONES.—The setting of precious stones is an industry which was brought to Calcutta by Dehli workmen about fifty years ago. These men took apprentice boys from the Dacca blacksmith (*lohár*) caste, who in time became experts in the art and superseded the up-country workmen. Several members of the caste have now established themselves at Bombay. In Calcutta the industry is declining, as its principal customers were the native princes who in former times came to the Presidency to see the Viceroy, but now go to Simla. Two large collections of ornaments, set with precious stones, were sent to the Calcutta Exhibition by the Maharajas of Dumraon and Bhettiah, but these were probably of up-country manufacture.

CLASS 2.—ENAMELLED JEWELRY.

ENAMELLING.—Enamelling was introduced at the same time as stone-setting, but it did not take root, and as an art industry it has now entirely disappeared from Calcutta. A specimen of Patna enamel work was sent to the Calcutta Exhibition. Nothing, however, is known of the industry.

SECTION V.—MANUFACTURES OF METAL.

CLASS 1.—GOLD AND SILVER PLATE.

SCENT-HOLDERS, PLATES, &c.—Filigree work of this description is made at Dacca and Cuttack, both places being celebrated for the fineness of their manufactures. The articles made are generally scent-holders, rosewater sprinklers, card cases, *hukkas,* &c. The cost of labour is high, and equals, or in the case of specially good work, exceeds the price of the silver. Trays, plates, drinking glasses, &c., are made of beaten silver. A curious kind of silver fish, used as a scent-holder, is made at Ranchi and Darbhanga.

CLASS 2.—DAMASCENED WORK.

BIDRI-WARE.—In Bengal, *bidri*-ware (derived from Bidar in the Nizam's dominions, the original seat of the manufacture) is made at Murshidabad and Purniya, but in both places the industry is declining. Forty years ago it was in a highly flourishing condition at the former place, but a recent requisition for specimens was met by the reply that the work is very inferior. Probably its resuscitation might be effected by judicious encouragement.

A specimen of Bidri-ware was sent to the Calcutta Exhibition from Patna, but it is not known whether the art is regularly practised as a trade in that town.

CLASS 3 and 4.—BRASS, COPPER AND MIXED METAL.

HOUSEHOLD UTENSILS.—Vessels of bell-metal, brass and copper are used in every native household. The Hindus use bell-metal and brass-ware, except those used in worship, which are made of copper, as this metal is considered pure. The Muhammadans generally use tinned copper vessels. Brass (including bell-metal) vessels are made in many places, those of Khankra near Murshidabad, and of Jhanjharpur near Darbhanga being highly prized. The other places noted for such manufactures are Calcutta itself, Kanchannagar in Burdwan, Islamabad in Dacca, Bansberi in Hooghly, Cuttack, &c. The articles are for the most part common-place, being simply moulded or beaten into the required shape, and have no claim to be classed as art manufactures, although in some a rough attempt is made at decoration with lines, dots, or figures of gods and animals. They are sold by weight, the price varying from one to four rupees a seer, according to the quality of the metal and the labour spent in manufacture. The Khankra vessels are prized for their fine shape and the whiteness of the mixed metal of zinc and brass *(kánsá),* of which they are made.

BRASS ORNAMENTS.—Images of gods are also made of brass, as also their small throne-like seats, which are generally pierced or otherwise ornamented. Huge unwieldy anklets, armlets, bangles and other rude ornaments are made of bell-metal and brass, and worn by women of the poorer classes in Behar and of the aboriginal or semi-aboriginal tribes of Western Bengal.

FALSE JEWELRY.—Very beautiful false jewelry is made in Calcutta and elsewhere, and used by the poorer classes who cannot afford to purchase articles of the same design in gold or silver.

CLASS 5.—ARMS.

MONGHYR ARMS.—Formerly the manufacture of small arms was carried on extensively at Monghyr, the matchlock and swords of which place were celebrated all over the country.

CLASS 6.—CUTLERY.

BANPAS CUTLERY.—Banpas, a village in Burdwan, was formerly noted for its cutlery and the blacksmiths of the place, who it is said, number about 600 families, have still a great reputation for the superior quality of their handiwork. Of late, one Prem Chand Mistri, of Kanchannagar, has succeeded in turning out good knives and other articles, which he occasionally supplies to the Government Stationery Office.

CUTLERY, &c., OF OTHER PLACES.—Curious and sometimes highly artistic knives with silver or bone handles are made at Sikkim. Specimens of these were sent to the Calcutta Exhibition by the Deputy-Commissioner of Darjeeling.

At Senhat in the District of Nadiya, sacrificial knives and bill-hooks *(daos)* of good quality are made. Similar articles are also made at Rangpur. Ornamental handles for knives, swords, &c., are made at Patna. Agricultural implements of a superior quality are made in the Hajipur Sub-division of the Saran District; at Lawapur, a village within that jurisdiction, there is a well, the water of which is said to give unusual strength to the metal.

Nut crackers of a peculiar device are made at Dinajpur, and sacrificial knives at Rajshahi. Cutlery suitable for European use is made at Ranchi.

CLASS 7.—IRON AND STEEL WIRES.

KEONJHAR WIRE.—Keonjhar, a Tributary State in Orissa, has a reputation for steel wire used for the *setar* and *tambura.*

CLASS 8.—ELECTRO-PLATED WARE.

ELECTRO-PLATED WARE.—Re-electroplating of old articles is done by several native firms in Calcutta.

CLASS 9.—ENAMELS OTHER THAN JEWELRY

ENAMELLING.—It is not known whether any enamelling work like that of Kashmir or Mooltan is done in Bengal, but enquiry might be made at Patna and Murshidabad.

CLASS 10.—TINSEL ORNAMENTS.

TINSELS.—Beautiful silver-like ornaments of lead, beaten to extreme thinness, are made for idols. Considerable ingenuity is displayed in their construction, but the articles are very flimsy, and are used only to adorn temporary images of gods, made for occasional festivals, on the days prescribed in the Shastras.

Section VI.—MANUFACTURES IN WOOD, IVORY, HORN, &c.

Class 1.—CARVED FURNITURE.

Monghyr Furniture.—The only place in Bengal where carved wood furniture is made is Monghyr. The wood used is the common ebony *(Disopyros melanoxylon)* found in the western hills, on which ivory and horn are sometimes inlaid. The industry is stationary. Cabinets, writing boxes, pen-trays, cribbage boards, &c., are the articles commonly made.

Tables, chairs and other articles of furniture are made at Calcutta and the principal towns, but these are mere imitation of European furniture.

Class 3.—IVORY CARVING.

Ivory Carving.—Specimens of ivory carving were sent to the Calcutta Exhibition from Murshidabad, Gaya, Dumraon, Darbhanga, several of the Tributary States of Orissa, Rangpur, Burdwan, Tipperah, Chittagong, Dacca and Patna. The Murshidabad manufactures are perhaps the best in India, and show the finish, minuteness and ingenuity characteristic of all true native art. They are remarkable also owing to the simple and rough nature of the few tools used. The industry is, however, declining, and it is said that the number of artizans engaged in the work is not now one-fourth of what it was twenty years ago.

Many of the chiefs of Orissa and noblemen of Behar have artists in their pay able to turn out good articles of carved ivory. Specimens of their handiwork were sent to the Calcutta Exhibition. Thus, the Maharaja of Darbhanga sent a mat made of strips of ivory, which cost Rs. 1,325. Pictorial ivory, cards, toys, figures, images of gods, flappers, chessmen, combs, fans, bangles, &c., were sent from other places. Ivory bangles and other personal ornaments are made at Murshidabad and Cuttack. Ivory matwork, however, is an industry imported from Sylhet.

Class 4.—HORN WORK.

Horn Work.—Articles of buffalo horn are made at Cuttack and at Satkhira in the 24-Parganas. At Cuttack, scent bottles, cruet stands, cigarette holders, and other knick-knacks are made. Buffalo horn ornaments are made at Monghir.

Class 5.—LACQUERED WARE.

Lacquered Ware.—Formerly lacquered plates were made in Bengal, but these seem to have entirely disappeared. Lacquering on wood is now confined to toys and small oval boxes. These, as well as toys, cups, imitation of fruits, &c., are made at Ilambazar, in Birbhum.

Class 6.—CARVED WOOD.

Monghyr Ornaments.—Personal ornaments are made of palm or ebony wood and of areca nuts at Monghyr. A set of ornaments consists of necklace, a pair of bracelets, a pair of earrings and a brooch, and costs from Rs. 1-8 to Rs. 2-8.

Section VII.—LAPIDARIES' WORK..

Class 1.—SHELLS.

Shell Ornaments—Shell ornaments have been in use in the country from pre-historic times, and even goddesses are said not to have considered it beneath their dignity to decorate themselves with them. A legend exists of a family quarrel in the house of Siva, the great god of eternity, destruction, and regeneration, whose consort, Sakti, the goddess of energy, and the original Mother of the Universe, threatened to leave him because he was too poor to give her a set of shell bracelets. The story is still sung by religious mendicants, who obtain for their labour a handful of rice from every house visited. The old shell ornaments were very rude and uncouth in construction, being simply thick rings sawn off an entire conch shell, with a little lacquering on the outer surface. Dacca is, and has long been, the chief seat of the industry, and the shell bracelets there made are so delicately finished as almost to be classed as a work of art. The industry is not likely to decline, as every Hindu bride has to wear shell bracelets at her wedding.

Dacca was the chief seat of shell manufactures. Shell ornaments of the old kind are still made in Bankura, Birbhum and other backward districts. At Chetmohar, in Pubna, the bracelets, after being covered with lac, are decorated with pieces of glass and tinsel in imitation of precious stones and metals.

Shell Baskets.—Small toilet baskets covered on the outside with the smaller kind of *cowrie* shells and lined with red cloth are employed by native ladies to keep their vermilion and other knick-knacks. Their use has much diminished of late years. Well made articles of this description are very curious.

Class 2.—LAC AND GLASS ORNAMENTS.

Lac and Glass Bangles.—Ordinary lac and glass bangles are made in many parts of the Province, but cannot be compared with those made at Ghazipur, Benaras, Dehli, and other towns of Upper India. The best descriptions of glass bangles are made ut Hajipur, Patna, Bhagalpur and Murshidabad. A forehead ornament, called *Tikli,* made of painted glass, is used by the Behar women at Patna.

Section VIII.—MARBLE AND STONE.

Class 1.—STONE.

Stone Utensils and Furniture.—Stone household utensils are made at Monghyr, Gaya, Sassaram, and in Manbhum and the Tributary States of Orissa.

Section IX.—POTTERY.

Glazed Pottery.—Good pottery is made in the manufactory established by Messrs. Burn & Co., at Raniganj; but the pottery from Sewan and Azimganj is more artistic and, considered from a decorative point of view, better than any turned out by Burn & Co.

Ornamental Earthenware.—An imitation of Azamgarh pottery is manufactured at Sawan in Saran. Considerable improvement has been made in this of late years.

Ordinary Earthenware.—Pottery better than that in ordinary use in native households is made at Sitamarhi, Muzaffarpur, Murshidabad, Chittagong, Satkhira and elsewhere. Ordinary earthenware is made in almost all the large villages all over India, and is used by the people for cooking and storing grain and other small household articles.

Section X.—GLASSWARE.

Patna Glassware.—Very curious coloured glassware is made at Patna. The specimens shown at the Calcutta Exhibition were of considerable excellence. These articles would have an extensive sale if better known and proper facilities afforded to the public for obtaining them.

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MOOLTAN POTTERY.

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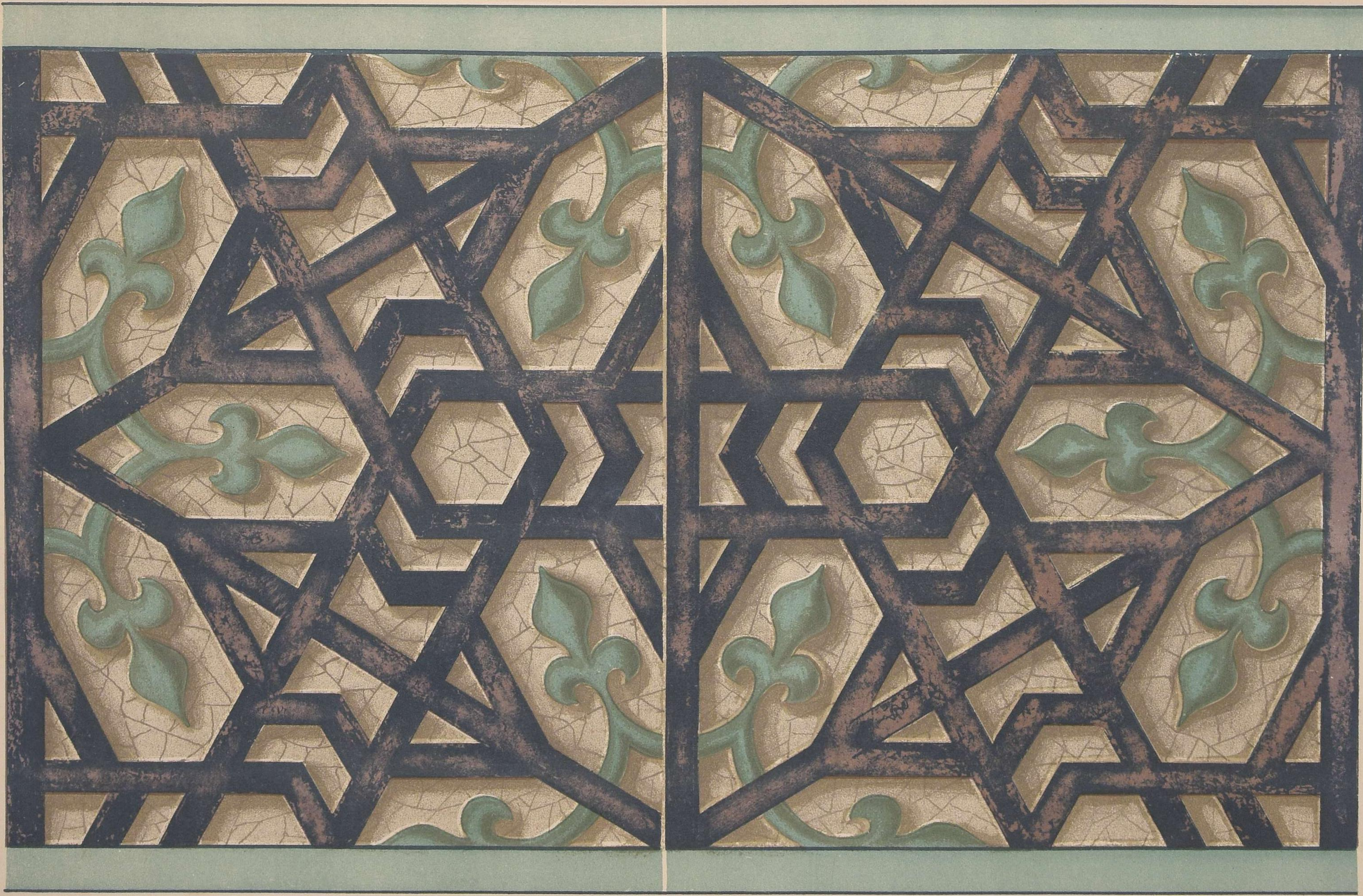

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„ xv Doorway to the Tombs „ „ „
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Wood Carver
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Potter

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Rug. *Dated* 1831
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